NPS Form 10-900
(7-81)

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

WASHINGTON

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received

date entered

1. Name

historic SCHULZE BAKING COMPANY PLANT

and/or common INTERSTATE BAKERIES: CHICAGO SOUTH PLANT

2. Location

street & number 40 East Garfield Boulevard N/A not for publication

city, town Chicago N/A vicinity of ~~congressional district~~

state Illinois code 012 county Cook code 031

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	XXX occupied	___ agriculture	___ museum
XXX building(s)	XXX private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	XXX yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	XXX industrial	___ transportation
	N/A	___ no	___ military	___ other:

4. Owner of Property

name Interstate Brands Corporation

street & number 12 East Armour Boulevard / P.O. Box 1627

city, town Kansas City N/A vicinity of state Missouri 64141

5. Location of Legal Description

courthouse, registry of deeds, etc. Cook County Recorder of Deeds

street & number 118 N. Clark Street

city, town Chicago state Illinois

6. Representation in Existing Surveys

title Illinois Historic Structures Survey-Chicago has this property been determined eligible? ___ yes X no

date 1974 ___ federal X state ___ county ___ local

depository for survey records IL Department of Conservation-Historic Sites Division

city, town Springfield state Illinois

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	unaltered	XXX original site
XXX good	___ ruins	X altered	___ moved date n/a
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

SUMMARY STATEMENT

The Schulze Baking Company plant is located on the northwest corner of Chicago's Garfield Boulevard and Wabash Avenue. The plant has four major buildings ranging in height from one to five stories -- three of the buildings were designed by John Ahlschlager & Son and constructed in 1913-1914; the fourth building, constructed in 1936, links together the three earlier buildings and gives the plant a single covered, rectangular, area of 161 feet on Garfield Boulevard (on the south) and 54th Street (on the north) by 598 feet on Wabash Avenue (on the east) and a vacated alley (on the west). The building exteriors are primarily of white enameled brick. The structure is of reinforced concrete. The building's style is modern; the facade composition is richly expressive of the building's pier and spandrel structure while the decorative ornamentation sets aside the traditional catalogue of styles and incorporates innovative motiffs of geometrical patterns, floral forms, and impressively sculpted chevrons. The decorative features, executed in black tile and blue terra cotta, contrast sharply with and relieve the white enameled brick. The design represents an early example of industrial architecture artistically planned and demonstrates a flamboyance more typical of the architecture of the 1920s. The building maintains a very high degree of its original integrity. Changes in the building, discussed below, have by and large been made with some sensitivity to the plant's original style and material.

THE BAKING PLANT

The ground floor of the original Schulze plant covered an area 161 feet by 340 feet. Above the ground floor the building is of varrying height -- the main units being the five story main plant 161 feet by 82 feet and the three story oven-room wing which rises above a longer, wider, ground story. The top two stories of the oven-room wing measure 84 feet by 185 feet and form in plan a T-shape with the main plant. The oven-room wing's east and north facade maintain the enameled brick of the five story section of the plant -- the west wall, originally facing an interior alley is of common brick painted white. The oven-room wing roof is pitched with a clerestory row of windows. The wing carries an interesting window pattern, alternating three clerestory-level windows above every floor level window;however, above the street's ground floor facade the expressive and decorative program of the main part of the building is replaced with a flat, unornamented, wall surface.

Design consideration of architectural composition and decorative treatment focused largely on the main five-story section of the bakery plant -- it is here that the plants greatest merit is evidenced. The white enameled piers in the facade's front plane on all of the floors are in line with and express the building's interior system of bays and reinforced concrete columns. The building is nine bays wide and four bays deep. The facade is divided into three horizontal ranges. The

first and fifth floors are in separate ranges with the middle three floors grouped into a single design unit. The first floor facade is given over to very large, 13.5 foot by 11 foot, windows -- eight in the front and four on the sides. The front facade also has a monumental entryway which projects forward from the front plane. The curved wrought iron work covering the south and east windows on the first floor is part of the original design. The stone lintels over the first floor windows and the corbelled window frames provide further articulation to the window openings. The fifth floor range is visually set off from the floors below by two string courses of terra cotta rosettes and the movement of the horizontal spandrel into the front plane. The bricked surface above the fifth floor windows carries the Schulze name in blue terra cotta lettering on all four sides of the building.

The facade's middle range is united by the recessing of the spandrel and window units behind the front plane and the treatment of window and spandrel surface in a custom brown fired brick. The composition gives the building a dominant vertical thrust and a lofty appearance. The outside window bays on the east, west, and south facades have a uniform decorative treatment, visually distinct from the rest of the facade; it is in these bays that the decorative and ornamental program was most vigorously followed. The outside bays are enclosed by wider piers than those of the rest of the facade and in the middle range the two spandrel elements in these bays are executed in white enameled brick rather than dark fired brick. The geometrical pattern in black inlaid tile on these piers in the middle range rises vertically enclosing at their termination small terra cotta sculpted shields. The inlaid tile and shields amount to highly stylized, modern, suggestions of columns. This decorative feature seems to support, visually and symbolically, the string course and spandrel above; yet, the primary decorative purpose of these stylized columns seems to be to catch the ornamental weight of the decorative chevrons above the building's corners. The chevrons carry sculpted shields and floral patterns -- including wheat and corn stocks -- and are strikingly designed in blue and white terra cotta. The roof chevrons echo the chevron motiff of the entryway. The north facade reveals the building to be axially symmetrical, an impression which is enhanced by the symmetrically placed chimney stacks of white enameled brick and black inlaid tile. Overall the building makes a highly affective combination of structural expressionism and decorative ornamentation which appears at places tied to visual structure and at other points to be simply affective in a pictorial sense.

The plant's basement and foundation are of raft construction -- the marshy ground could not have supported the heavy building. The foundation is a concrete slab 28 inches thick, 187 feet wide and 300 feet long. Hundreds of tons of iron went into foundation for reinforcing. Supporting over 1,000 pounds per square foot the foundation was viewed as a fairly sophisticated technical achievement.

The overall integrity of the baking plant design is intact and well preserved. The decorative chevrons at the southwest corner of the building fell off in the 1950s. When a new humidifying system was installed in the fourth floor dough rooms in the 1930s six bays on the south facade and two bays on the west facade of the fourth floor were bricked in. A single bay on the second floor west wall and first floor east wall and three bays on the first floor west wall have also been bricked in. The third floor of the oven-room wing has had the roof on the east wall raised a few feet resulting in the bricking in of four windows on the third floor. Windows have also been bricked in on the rear, north, wall of the fifth floor. White enamel brick has been used to fill in windows and to patch the area of the fallen chevron. The use of the original building material has helped to minimize the visual impact of these changes. The individual oven chimneys on the oven room foof have been removed. The louvered windows in the building are not original and are slated for replacement in the near future with windows and sashes more in keeping with the original window design. None of these changes interfere with clear perception of the baking plant's original style and character.

THE MANUFACTURING PROCESS

Much of manufacturing process and layout of the present bread baking operations follow the original 1915 system; however, none of the plant's equipment or machinery, with the exception of the fire-tube boilers, are original. Despite several innovations in bread baking made in the 1915 plant, the Schulze plant's significance lies in its exterior architecture and not in its processing technology which is of much more recent design. As in many multi-story industrial plants processing moves from top to bottom taking advantage of gravity in the manufacturing operation. The fifth floor houses flour storage bins, weighing, and measuring apparatus. The flour is drawn from bins in the desired proportions and dropped to the dough mixers on the fourth floor; when the batches are mixed they rise in the fourth floor's humidity-controlled dough rooms. The batches are then dropped to dividing machines and moulders on the second and third floors where individual loaves are formed. The loaves then run through overhead proofers and rise in box proofers. The ovens are located in the second and third floor oven-room wings. Baked loaves are dropped through coolers on conveyors to the wrapping lines on the first floor. Schulze was one of the earliest bakers to move loaves between floors after baking which many bakers feared disturbed the warm loaves. The first floor also had office space, public reception rooms, and a one story, U-shaped, receiving and loading dock area which wrapped around the base of the oven room floors and the wrapping tables. The basement was used for storage, machine rooms, and a boiler plant.[1]

HORSE STABLE AND TRUCK GARAGE

The original Schulze plant design included a free standing horse stable and truck garage on 54th Street; 160 feet of ground, with six residential houses on it, separated the north wall of the baking plant from the south walls of the stable and garage. Designed by John Ahlschlager & Son the stable is 3 stories with a 65 foot frontage on 54th Street and a depth of 129 feet. The stable accommodated 150 horses on the first and second level. The third level provided space for feed storage. Enameled white brick covers the north and south facades, common brick, painted white, covers the east and west facades. The stable's 54th Street facade presents an interesting simplification of the decorative motiffs of the main building including the stylized columns on the outside piers and simplified chevron ornaments. The stable facade also makes decorative use of layered brick giving the facade both depth and texture. Windows on the third floor have been reduced in size and a large opening made after the original design was completed has been rebricked with enemelled brick. The inclined plane which provided the access to the second floor is no longer extant.

The original one story truck garage covered an area of 91 feet on 54th Street and 135 feet on Wabash Avenue. The roof is of the steel truss type with a six foot high clerestory area. Parts of the wall has been rebuilt in the identical enameled brick of the original; a large section of the original facade -- again with the simplified motiffs of the main building -- is extant on the Wabash Avenue facade.

Both of these buildings are importantly related to the rest of the plant in design and function; they maintain their original integrity and character and are considered significant structures.

TRUCK GARAGE AND LOADING PLATFORM

In 1936 after purchasing and demolishing the houses between the baking plant and the stable and garage, Interstate Bakeries built a large one story garage and loading platform connecting the baking plant with the garage and stable. The garage, designed by architects Fox & Fox is nearly square, 160 feet by 161 feet. The building is divided into two units, one a garage and the other a loading platform. Eighty foot wide wooden trusses span the areas and support the double truss roofs of the building. The architects precisely continued the Wabash Avenue facade of the original one story loading dock area. The heights are the same and enameled brick was used in the new building to correspond with the old. Reusing the cornise decorations from the north wall of the original baking plant, which was removed, the architects were able

to establish a continuity of decoration on the Wabash Avenue facade. The new garage project enclosed the five foot space between the earlier stable and garage. The stable's exterior wall now serves as an interior partition. The enclosed walls of the original garage have been largely removed. The 1936 garage unified the originally separate parts of the plant and respected the original form and materials of the old building; it is considered a contributing structure.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	XXX community planning	___ landscape architecture	religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	XXX architecture	___ education	___ military	___ social/humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
___ 1800–1899	XXX commerce	___ exploration/settlement	___ philosophy	___ transportation
XXX 1900–	___ communications	XXX industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1913-1914; 1936 **Builder/Architect** John Ahlschlager & Son; Fox & Fox

Statement of Significance (in one paragraph)

SUMMARY STATEMENT

The Schulze Baking Company Garfield Boulevard plant is architecturally the finest major bakery building constructed in early-twentieth-century Chicago. Paul Schulze, the Company president, and John Ahlschlager & Son, the architects, self-consciously sought to transcend the the austere and unornamented designs of red brick which generally characterized both bakery and industrial plants in Chicago. Reflecting the modern and progressive character of the plant's technology and of the Schulze baking business, the architects eschewed references to historical architectural style and created a lively monumental design in white enameled brick, blue terra cotta, and brown fired brick. The building's significance derives in large part from the fact that although its primary purpose was industrial it took architectural style and composition seriously. The building, for example, was the only industrial plant published during 1914 in the Architectural Record, a national architectural journal. The Schulze Baking Company plant had no equal among Chicago bakeries of the period and few equals around the United States. The building also occupies a distinctive place among contemporary Chicago industrial designs.

In 1914 a bakery trade journal declared "The beautiful building stands out conspicuously on the handsome boulevard and popular driveway . . . and has already demonstrated the advertising value of an attractive exterior for a bakery. . . . The Schulze Company should have the thanks of the entire baking industry for this example of what a bakery building may be, and the good work it will do in raising the business in the opinion of the public generally."[2] As suggested in this description the Schulze plant's "beauty" must be viewed within the context of advertising, public opinion towards bakery bread, and the building's important location facing a section of Chicago's famous park and boulevard system. Paul Schulze, a leader among early-twentieth-century bakers played a central and dynamic role in the emergence of the baking industry, in its advertising and promotion, and in challenging and changing public tastes and attitudes. Schulze also devoted considerable energy to promoting Chicago art, culture, and civic improvements.

The historical significance of the Schulze plant meets National Register Criteria A, B, and C: A for its role and contribution to redefining consumer attitudes and tastes and domestic roles in connection with bread production and consumption; B in its connection with Paul Schulze, a baker of national importance and a major Chicago business and civic leader; and Criteria C for John Ahlschlager & Son's design which represents with high quality a distinctive type of architecture -- bakery design -- and its contribution to the transfer of modern architectural design principles to industrial buildings.

GROWTH OF THE BAKING INDUSTRY AND THE SCHULZE BAKING COMPANY

The first decades of the twentieth century witnessed very rapid growth in the American baking industry and the emergence of largescale wholesale baking firms. Producing a highly perishable product the baking industry's ascendency followed closely accelerating American urbanization which created a dense, accessible, market for baked goods. In addition to growing city population, the early twentieth century decline of home domestic servants, the move toward apartment living, the increased economic opportunities for women outside of the home, and the social redefinition of the American housewife from that of producer to that of domestic manager and consumer all tended to enhance the patronage of commercial bakeries. From 1899 to 1909 the value of products of the United States baking industry doubled from $175,369,000 to $396,865,000; from 1909 to 1919 the value nearly tripled to $1,151,896,000.[3]

The Schulze Baking Company both captured and epitomized the growth of the U.S. baking industry. Paul Schulze, the Company founder and president, was born June 13, 1864 in Osterode, Germany in the foothills of the Harz Mountains. In 1883 he emigrated to the United States where he worked on a farm and pursued various mercantile occupations in the Dakotas and in Minneapolis. In the early 1890s, working as an agent for the Washburn-Crosby Flour Company, Schulze moved to Chicago. In March 1893 he founded the Schulze Baking Company. Schulze also continued in the wholesale flour business until after 1900. With a single bakery plant and store at 454 W. 63rd Street, in the Englewood section of Chicago, the Schulze Baking Company remained largely a retail bakery with a capital of $10,000 until 1901.[4]

Giving up the wholesale flour business and devoting his full energies to the baking business Paul Schulze vigorously promoted his retail business into Chicago's largest wholesale baking company and then went on to become one of the leading baking firms in the United States. Between 1900 and 1904 Schulze's daily output of bread rose from 3,000 loaves to 40,000. In 1902 he purchased a second baking plant on Vernon Place on Chicago's West Side and remodeled it for a capacity of 20,000 loaves per day. In 1904 Schulze built a new plant at Clybourn and Webster avenues on Chicago's North Side with a capacity of 40,000 loaves daily. In 1906 Schulze constructed and opened his fourth plant at La Salle and 35th Street; in 1908 replacing the old West Side plant Schulze built a new plant on West Harrison Street and Francisco Avenue. The North and West Side plants are extant today. Schulze's Garfield Boulevard plant was designed in 1912 and 1913 for a daily capacity of 250,000 loaves and was completed in January, 1915. The Garfield Boulevard plant replaced the original Schulze plant which was destroyed by fire in May 1913.

Schulze's business capital rose from $10,000 in 1893 to $20,000 in 1901 to $100,000 in 1903, from $400,000 to $1,200,000 in 1912, and to $5,000,000 in 1917. Starting with the 1910 acquisition of a baking company in Peoria Schulze acquired branch plants in several Midwestern cities: Kansas City (1913); Cincinnati (1914); Omaha (1917); Grand Rapids (1917); and in the next few years he purchased plants in Des Moines and Springfield.[5]

SCHULZE'S CAMPAIGN TO WIN THE HOUSEWIVES OF AMERICA

In order to understand the design intention, meaning, and significance of Schulze's monumental plant as well as the Schulze business expansion one needs to briefly consider the innovative work undertaken by Schulze in the field of advertising and crusading for public favor. In 1901 in a business decision which he credited to Ida Johl Schulze, his wife, Paul Schulze initiated one of the U.S. baking industry's first extensive advertising campaigns, carried on primarily in Chicago daily newspapers. Schulze's advertising proved so successful that he established the Schulze Advertising Service which licenced bakers all over the United States to use the Schulze recipes and names and helped the bakers mount successful advertising campaigns. By 1920 2,000 U.S. bakers were subscribing to the Service directed by William Evans of the Schulze Company.[6] Viewed as a mixture of consumer education and consumer persuasion Schulze directed his advertising appeal to housewives in order to get them to stop baking bread at home. In 1904 reviewing Schulze's appeals and success, one baking journal reported, "This growth has not been accomplished without hard work and persistent advertising. In its campaign literature the Company has made its strongest appeal direct to the families who were baking their own bread, and has aimed to win them over to the ranks of bakery patrons. It has persistently wrought along the lines of high quality, and has endeavored to cultivate the idea that baker's bread is (as it ought to be) not simply as good as home-made but 'better than home-made.' Mr. Schulze says that until recently they were not bold enough to make this claim, but that now it is constantly made."[7]

In 1911 Paul Schulze used his Presidential address to the Annual Convention of the National Association of Master Bakers, meeting in Kansas City, to place his "bold" assertions concerning the superiority of bakery bread into the national forum. The baker who nominated Schulze to the Association presidency in 1910 called the position "one of the greatest honors that a baker can receive at the hands of his fellow bakers; he also stated that Schulze seemed particularly deserving of the honor since he had come to the United State as "a young German boy (a 'green-horn'), landed without a dollar, could not speak a word of English," and had become one of the industry's most successful bakers.[8]

The language of Paul Schulze's 1911 address resonated with the Progressive Era's faith in scientific method, modern technology, and professional expertise; he questioned the quality of home-made bread and revealed the problems and possibilities which confronted the industry. Schulze reported an encounter with a woman who brought him a loaf of her "Health Bread" which she wanted him to introduce to the market. He found the bread "heavy as a brick" and not thoroughly baked. Schulze continued, "Now that woman is unquestionably committing murder. I refrained from asking how many of her neighbors had died of indigestion since they commenced to eat her Health Bread. . . . This country is just full of housewives in precisely that same fix. They are proud of their cooking, and so are their folks, and they are doing their duty by baking at home. Their kitchen equipment is such that they can't possibly bake a big loaf clear to the center without burning the outside. Their ovens, like those of all kitchen stoves, are incapable of developing the proper temperature, and are devoid of the necessary moisture. The long suffering stomachs of their families continue to pay the penalty of their mistaken sense of duty. . . . The American housewife . . . is still influenced by working methods adopted in her girlhood, when bakery conditions were entirely unlike they are now. . . . Their early training and their sense of duty and economy are against the bakery proposition." Schulze then outlined his solution to the problem of the housewife "set in her ways." Drawing parallels between the needs of the baking industry and the achievements in the clothing and flour industries in eclipsing home-production, Schulze declared, "One thing which we bakers in the large cities see most plainly today is the absolute necessity of educating the housewife to quit baking at home . . . to stimulate this change and guide it along the proper channels, we must use that greatest of modern persuasive forces -- educative advertising. . . . The consumer is not interested in the question of which baker's bread is best, till she is convinced that bakery bread is better than home baked bread. . . . Let us show these women of America that home baking is wrong. . . . Go after your competition hard and fast, your only real competitor -- the housewife."[9]

Paul Schulze's speech provoked considerable public furor and debate. Newspapers in New York, Boston, Chicago, Pittsburgh, and Washington carried statements of support as well as the "more or less sarcastic comments of editors and the impassioned pleas of indignant housewives."[10] A Dayton, Ohio newspaper ran a 9 inch by 7 inch cartoon of angry housewives holding rolling pins with a caption: "Has Anybody Here Seen Schulze?" The New York Times while questioning the propriety of suggesting that housewives were committing murder generally supported Schulze by pointing out that "scientific and sanitary bakeshops . . . have a distinct advantage in equipment over the housewife."[11]

PROMOTION, ADVERTISING, AND THE "BAKERY BEAUTIFUL"

In the evolution of early-twentieth-century bakery architecture, bakery buildings increasingly embodied the scientific expertise, quality, purity, and character which Schulze and others insisted pervaded their industry and products. Bakery buildings were increasingly viewed as central elements in the baking industry's campaign against home baking and for public acceptance of bakery bread. Responding to Schulze's address and his challenge to the home kitchen's cleanliness, one editorial writer declared "the typical sanitary bakery is the home kitchen. Nothing will be said here as to the 'rots and spots' and second-grade flour and alum-bleach or the enforced companionship of journeymen bakers and cellar rats at the corner shop. . . . All that our race is it owes to the old kitchen. Unless the Pure Food law is all wrong, the red flag flies from other roofs."[12]

Having only recently witnessed major scandals and reform campaigns directed at meat packers and other manufacturers of food and drugs, which culminated in the 1906 Federal Meat Inspection and Pure Food Acts, the American public was concerned with questions of product purity, quality, and cleanliness when it considered bakers' bread. One housewife responding to Schulze's 1911 speech wrote, "The housewife is not the issue -- it is the abominably dirty baker. Put up your hammer Mr. Knocker, and when your trade can serve us goods as clean and wholesome as does our milliner and bootmaker, you can bake our bread till the day of judgment comes."[13] In the face of such a challenge bakers and architects imaginatively sought to design bakeries which were not only clean in fact but which suggested, symbolically, cleanliness and quality. Uncleanliness was "the worst possible reputation for a baker,"[14] and many bakers turned to architecture in an attempt to promote a sanitary impression in the public mind.

Schulze openly acknowledged that in order to compete with the house-wife's home-baking the bakery would have to be "as spotlessly clean" as the home kitchen. He criticized unsanitary conditions and cellar bakeries which hurt the image of the entire industry. Schulze urged both public regulation and baker scrutiny of all bakeries to insure rising standards of cleanliness. In 1911 21% of Chicago's 1,367 bakeries operated in cellars below the street-level and public regulation of the plants by the Sanitary Bureau had only recently been initiated.[15] In many ways the actual design of the Garfield Boulevard plant was intended as a rebuff to the cellar bakery and the negative public health associations of the baking industry.

Schulze's and Ahlschlager's formal design decisions for the baking plant, which the Schulze advertising called the "City of Cleanliness," fostered in both obvious and subtle ways a public perception of cleanliness and quality. The white enameled brick of the building exterior although devoid of any real contribution to plant sanitation

quite obviously was selected as the material most suggestive of hygienic conditions. The enameled brick which sparkles in the sunlight was relieved by blue lettering and ornamental terra cotta chevrons -- suggestive of the sky, air, and light. The choice of materials placed this bakery at the opposite physical pole from Chicago's cellar bakeries. Although balanced by string courses at the second and fifth floors the building's primary facade strongly emphasizes verticality; this verticality enhanced the monumental character of the building while at the same time giving it a soaring, airy, quality which removed it from more earth-bound associations. The proliferation of windows in the facade -- Schulze's advertisements called attention to the building's 700 windows -- seemed to promise sunlight and fresh-air in the building, creating a "sweet and wholesome" atmosphere for the preparation of bread. The pier-and-spandrel design of the building facade brought the enameled piers to the front plane and recessed the spandrels and window units; this facade organization, particularly in the middle range (floors 2-4), created a solid (pier) vs. void (spandrel window) relationship which considerably enhanced the light airy impression of the facade. The central seven bays in the middle range can be read simply as seven huge windows astride the substantial window openings and entrance of the first floor.

The ceilings in the Schulze bakery are extremely high; the ground floor is 20 feet high, the second floor is 18 feet, the third and fourth floors are 16 feet each, and the fifth floor is 14 feet. The floors are in fact much higher than the manufacturing process or equipment required. Here again the concern with monumentality combined with an obvious attempt to present an airy, clean, setting for public inspection. The first floor, for example, which contained only offices, a public reception room, and a small machine room had the highest ceiling in the building. Schulze bread advertisements called public attention to the loftiness of the ceilings "that insure perfect air circulation;" they also described the ventilation system which created "an entire change of atmosphere every 7 minutes."[16] The "rich sunshine" and "floods of pure air" were presented to the public as the "something besides" which made Butter-Nut Bread better than home-made and the competitors' brands.[17]

The cleanliness and sanitation expressed in the bakery's exterior carried over to interior details as well. The interior was decorated with white tile -- one review of the building reported, "The inside of the plant has been white enameled, and the visitor receives a dazzling impression of purity and spick and spanness."[18] The twenty C.W. Helm ovens originally installed in the plant were all specially faced in white tile. A small number of bakery employees spent time exclusively keeping the bakery clean and sanitary.

The crusade for a favorable public attitude affected not only interior and exterior planning of the bakery but also its actual plan and layout. Following a precedent established in the 1904 design of Schulze's North

Side plant, the plan for the Garfield Boulevard plant separated the horse stable from the baking plant itself; this move was viewed by many as a somewhat novel and admirable hygienic arrangement for a bakery. Initially Schulze's business relied exclusively on horse and wagon to distribute the bread -- this fact explains the relatively close proximity of the plants located on the North, South, and West sides. In 1912 Schulze supplemented his horse fleet with five 1,500 pound capacity automobile trucks to help serve the outskirts of the city.[19] The side-by-side construction of a stable housing 150 horse and a large garage did not represent so much a transition in transportation technology as it did the distinct types of bakery routes. The Schulze Company found horse teams the most economical means of bread delivery on routes in the center of the city where stops were frequent and distances relatively short. The Company operated electric trucks on routes of intermediate range and employed gasoline trucks for its long range, suburban, deliveries.[20]

The Schulze horses and trucks all served middle-men retail outlets, primarily groceries and delicatessens. Unlike many urban bakers who delivered bread directly to private households, Schulze preferred the ease and certainty of having established marketing outlets. Although direct delivery of bread had some advantages from the sanitary point of view, Schulze felt that a middleman delivery system backed up by familiar clean bakery plants had the advantage of enlisting the numerous middlemen in special promotions, advertising, and the "task of winning the housewife over to modern, scientifically baked bread."[21] Schulze's wholesale operations also relied on vigorous promotion of a few brands. In order to protect his investment in advertising Schulze registered the trademarks of his leading brands: "Butter-Nut," "Big-Dandy," "Pan-Dandy," (see pages 16 and 17)

Although the Schulze plant established a new standard for architectural embellishment and symbolic suggestions of purity, quality, and cleanliness, it drew on a nascent movement in bakery design which originated a decade earlier. In related consumer industries, particularly the brewing industry, close public identification of building and product had established a trend toward decorative industrial design during the late-nineteenth-century. In 1902 architect C.M. Barthberger designed a $500,000 bakery in Pittsburgh for the Ward-Mackey Company which was judged "the marvel of the bakers of the world." Still extant, the four-story plant exterior incorporated light vitrified brick, a terra cotta ornamented cornice, substantial windows, and an interior of opalite tile.[22] Explaining his general views on bakery architecture Barthberger insisted that any style "suggestive of a common factory" was inappropriate in bakery design; he urged the development of a distinct style for food manufacturing plants which would "give the impression of cleanliness." His recommendations called largely for the use of enameled brick -- carried at least to the height of six feet and white painted brick above.[23]

In 1905 Rudolph Markgraf, a Kansas City architect who specialized in bakery design, urged bakers and architects to transcend the severe standards of "factory" architecture and to adopt "inviting," "exciting," designs which would spark consumer interest in the bakerys' processes and products. Outlining an association between architecture and advertising which grew increasingly important in subsequent years, Markgraf declared, "There is so much prejudice about cleanliness in the preparation of bread by the bakers that it will certainly result in cheap advertising for any establishment if the premises are arranged so as to be light and airy, well ventilated and attractive."[24] Levi S. Beardsley, a New York architect, built a substantial practive specializing in modern-style bakery design in the mid-1910s. Beardsley designed several smaller bakeries of high quality: The Adams & Roth and Bridgeport Bread plants in Bridgeport, Connecticut; Dugan Brothers in Brooklyn, Standard Baking Company in Harrisburg; L.L. Gilbert in New Haven, and Child's Grocery in Camden.

In Chicago Schulze's plant had few stylistic predecessors or rivals. The precedent which the building represented can be witnessed in the sharp stylistic break between Schulze's earlier plants and the Garfield boulevard plant. The earlier plants were all fairly austere, two-story, red brick buildings with ceiling heights of 13 feet and lower; corbelled brick cornises and an occasional embellished entryway represented the only decorative gesture in these buildings. In a sense the second and third floor facades of the oven-room wing of the Garfield plant looks backwards to the spirit of the earlier Schulze plants and other Chicago bakery and industrial buildings -- austere facades, executed without much formal artistic intent. In Chicago, the only bakery designs which preceded the Schulze design and approached it in merit were the Kristen Baking Company (ca. 1911) formerly located at 1027 N. Milwaukee Avenue and the Ward-Corby Baking plant (1909-1910) located at 5627-5659 S. La Salle. The Kristan plant designed in modern style of light brick was used in promotions of "Alofa" bread. This building is no longer extant.[25] The Ward-Corby Baking Company, part of a national chain of Ward bakeries, was Schulze's largest competitor in Chicago.[26] In 1909 architect Edwin L. Down designed a large and rather handsome baking plant for Ward-Corby.[27] The $250,000 plant in many ways established a form and style which the Garfield Boulevard plant follows. A five story main building was designed in striking yellow brick with heavy stone lintels emphasizing the plant's large windows. A lower two story oven-room wing extended north from the main building with loading docks on the first floor; a horse stable filled the end of the lot. Although this design anticipates the Schulze plant in many ways, it is on the whole a less accomplished work of architectural design. The same might be said of the Ward bakery in New York City's Bronx -- a huge six-story plant called the "Great White Temple of Cleanliness," built in 1912, was of less architectural merit than the Schulze "City of Cleanliness." The Chicago Ward plant on La Salle Street is extant.

In 1915, as the Schulze plant opened, a baking trade journal applauded "the friendly rivalry among bakers to secure the advertising value of artistic architecture, pleasing effects, etc., on the outside of their plants in addition to the maximum of utility within." The journal considered this "Bakery Beautiful" movement as one of the "most promising things about" the twentieth century development of the baking industry.[28] The journal declared that many industries could ignore the exterior design of their plant, bakers could not. Singling out the Schulze plant for special praise the journal reported, "It makes a great difference in the community whether or not the bakery stands out on the street as a suggestion of cleanliness. That in turn is a suggestion of quality. 'Obtrusive cleanliness' is one of the baker's best boosters. . . . One of the leading artists of Chicago said, over his own signature: 'The new home of /Schulze's/ Butternut Bread, situated as it is on one of our most beautiful parkways, appeals to me as a tremendously important addition to the City Beautiful.' To have such a thing said of a bakery is more significant than some bakers realize."[29]

JOHN AHLSCHLAGER & SON

John Ahlschlager, the Schulze architect, was born in Mokena, Illinois in 1860; he moved to Chicago in 1881 to practice architecture with his brother Frederick. The Ahlschlager practice in the 1880s and 1890s included several Lutheran churches, private residences, and store and flat buildings in Chicago's growing neighborhoods. When Frederick died in 1905 John established a partnerhip with his son, Walter. For several years prior to John's death in 1915 the firm more or less specialized in designing bakery buildings. Ahlschlager designed plant additions for Schulze's North Side plant in 1911 and the West Side plant in 1912.[30] The firm may have designed these plants originally. Ahlschlager also designed Chicago's Grant Baking Company plant at 3021 W. Lake Street (1913-1914), the Kalamazoo Bakery in Kalamazoo, the Wagner Baking Company in Detroit (1915-1916), and the Nugent Bakery in Savannah, Georgia (1915-1916). These other plants showed the architects admirable efforts to design attractive bakery exteriors with efficient exterior plans. The Wagner plant designed of red brick and stone was called "One of the best examples of modern bakery palaces, a magnificent plant, a veritable temple of cleanliness and progress;" the Nugent bakery was called "one of the show places of the South." Nevertheless, upon his death, the Schulze plant was considered "the masterpiece of those designed by John Ahlschlager & Son."[31]

Walter Ahlschlager who does not appear to have continued designing bakeries did design several major buildings in his later architectural practice: in Chicago, the 10 story Woolworth Building (1923), Putnam Building (1922), the Covenant Club (1923), the Cass-Superior (1921), and most impressively of all the Jackson Towers Apartments (1926); and

the 45 story Medinah Athletic Club, later the Sheraton, and now the Radison Hotel at 505 N. Michigan Avenue (1929). Walter Ahlschlager's other major commissions include the Starretts Hotel, Cincinnatti (1929), and New York City's Beacon and Roxy theatres (1925-1927). Although drawing heavily on Renaissance and Moorish motiffs, the Roxy theatre, the largerst in the world when it opened with 6,076 seats, came closest to the spirit of the Schulze projects in its flamboyant, monumental, glorification of a burgeoning industry (motion pictures) and a dynamic entrepreneur (S.L. Rothafel).[32]

PAUL SCHULZE: CHARACTER AND THE CITY BEAUTIFUL

A final consideration appears to have had a major influence in the design of the Schulze plant -- its location on Chicago's famous boulevard and park system. In 1912 Schulze planned to build his new South Side plant at the corner of 75th Street and Yale Avenue.[33] Then at considerable additional expense he chose to build in a much more prominent location on Garfield Boulevard. The move to Garfield Boulevard caused some concern among the neighborhood's residents who objected to the intrusion of a factory into a boulevard location which had been planned in the nineteenth century to attract wealthy residential development. Apparently the plant's exterior design allayed neighborhood fears: "The kickers immediately subsided into silence, which was broken by expressions of admiration," when they were shown the bakery plans.[34] The Schulze plant was among the first bakeries in Chicago to use gas for heating and baking; this considerably reduced the smoke nuisance associated with industrial and commercial coal burning. Schulze's participation in the Municipal Art League of Chicago, of which he was vice-president and president of from 1925 to 1948, embodied notions reflected in the plant; he worked to improve Chicago's boulevards by ridding them of bill boards; he lobbied for anti-smoke ordinances, and sought to establish an architects commission to review all building plans for Chicago.[35] Schulze also encouraged local artists through the Chicago Galleries Association which circulated local art works through a central gallery and members' homes. Schulze who gave a gallery of paintings to the Art Institute in the memory of a son killed in World War I also provided an art exhibition room in connection with the public reception rooms of the Garfield Boulevard plant; when the plant opened in 1915 an exhibition of Wilson Irvine paintings was placed on view.

The design of the Garfield Boulevard plant and Schulze's civic activities fostered an image of personal character and quality which Schulze felt would win over a bread buying public. The plant joined other forms of architecture -- domestic and civic -- in suggesting personal and civic character. It did this despite the fact that Schulze never had an office in any of his plants; the company offices always remained in downtown office buildings. Schulze's portrait and signature frequently appeared in advertisements with an etching of the Garfield Boulevard

plant -- the clear suggestion made was that such a public figure of integrity, visibility, and culture could clearly be trusted to bake a families bread.[36] Architectural design and embellishment had previously been employed to exalt the character and achievement of individuals, governments, and religious groups. The late nineteenth and early twentieth centuries found commerce, largely in white colar employment, turning to architecture, particularly the skyscraper, as an expressive form with some economic and promotional benefits. With buildings like the Schulze plant the early twentieth-century found industrial concerns annexing the traditional expressive means of architecture as part of a vigorous campaign of commercial promotion. As an early and particularly fine example of this development the Schulze plant takes on much of its present significance. In Chicago architects like Alfred S. Alschuler's industrial work of the 1920s can be viewed as a further extension of this tradition -- a tradition which in our own day has largely disappeared. The materials and style of the Schulze plant also anticipates the ascendancy of the automotive show-room architecture and promotions of the 1920s.

REALIZATION OF AN IDEAL: THE OPENING

The Schulze plant did not open unnoticed by the public. On April 9, 1915 Schulze hosted a ball at the plant for the press and thousands of invited guests. The visitors received white carnations upon entering the plant and toured the entire building with guides clad in white. The visitors picked-up photographs of each of the steps in the bread-making process which were assembled into packages "Story of My Trip Through the New Home of the Schulze Butter-Nut Bread;" they also received a miniature loaf of Butter-Nut Bread. The experience moved a Chicago Herald reporter to verse (see page 12). Starting on April 11, 1915 Schulze opened the plant for daily tours and public inspection from 2-5 and 7-9 P.M.; the Schulze advertisement beckoned "Visit This City of Cleanliness, the New Schulze Bakery."[37] In February 1916 Schulze hosted another ball, for the Advertising Association of Chicago. Focusing on the building as advertisement, the night included the standard tours, a special appearance by the Schulze Bakery Boy who sang the Schulze song, a confetti fight, and the "Hula-Hula Tango Trot Balloon Dance."[38] It amounted to just the sort of promotion every progressive baker dreamed of.

An etching of the Garfield Boulevard bakery became a standard feature of the Schulze advertising copy.[39] In his "Bread Talks" to Chicago housewives Schulze pointed to the new building and declared "It may be, Madam, that you share your grandmother's prejudice against bread made anywhere except in your kitchen. If you do it is because you have not kept in close touch with the forward-march of the Pure Food production. In Schulze bakeries, cleanliness is almost a religion. Pure air -- rich sunshine -- contribute to wholesomeness; good materials, clean, shining

utensils; spotless floors and walls; snow-white tiled ovens -- all prove that sanitation First is the cardinal Schulze principle."40

In 1921 Paul Schulze fell and received severe head injuries and had to withdraw from business for awhile. In September, 1921 he sold his entire business to another of America's largest wholesale bakers -- the Freihofer Company of Philadelphia. The transaction was reported to be "one of the biggest changes made . . . in the history of the baking industry."41 Schulze later returned to business, manufacturing biscuits in partnership with his son Paul Jr.. In 1927 economic difficulties with the Freihofer's management of Schulze led Roy Nafziger, a Kansis City Baker with Schulze's same business flair and flamboyance, to buy the Schulze operation. Nafziger used the Schulze business as the foundation for a nationwide bakery business which he renamed Interstate Bakeries Corporation in 1937.

We've got to eat, and so I sing
A homely song, whose theme is rife
With subtle hints upon that thing
The whole world calls the "staff of life."
The Aztecs made the "staff" from maize
In crude and most ungainly style –
Historical, romantic days,
Whose primal customs bring a smile.
Then came the bread of long ago,
In fireplace baked, and often burned
When grandma struggled with the dough
And in its baking secrets learned.
The evolution of the "staff"
Now brings us to the perfect bread—
The why we give the past the laugh
As time of hardshell crust long fled.
The "last word" in the baking line—
The bread that's best without a doubt—
Has now been reached, and by this sign
It's what I'm going to rhyme about.

———

There's a palace in this city and it doesn't house a queen;
It is like Carrara marble—bright and beautiful and clean;
Like a monument it rises and its labyrinthine maze
Moves the throngs that daily view it to enthusiastic praise.

Is it home of art? you ask me. Is it where old paintings rare
Draw admiring gaze of thousands, or cathedral where the prayer
Of the sinner seeking pardon rises to the mercy throne?
Nothing to it! 'Tis a bakery that for beauty stands alone!

Nothing in the world can touch it—'tis a pile to please the sight.
From it comes the Schulze product—bread that's known to be all right.
Butter-Nut—the famous leader of the Schulze bakery shop—
In Chicago's list of leaders looms up at the very top

Herr Paul Schulze last night welcomed full ten thousand as the guests
Of the Schulze Baking Comp'ny and the honor with him rests
Of partaying to these thousands entertainment of a kind
That will keep the Schulze product everlastingly in mind.

Music, flowers, glad-hand features, and the "palace" was surveyed,
Top to bottom, by those present, Meissder leading the parade.
I was of the lucky number in the "rubbering" advance,
And I came out with a flower, but no flour on my pants!

Schulze Song

When I was a little boy
My mother said to me
"Run down to the grocery store,
Get a loaf of bread for me.
For years I've baked my own bread,
But this is very fine;
I wonder if your pa can tell
It's Schulze's bread, not mine?"

Chorus

While ma was eating supper
Pa looked at her and said:
"This certainly tastes just like the bread
My mother used to make."
"It's Schulze's bread," said mother;
"And good enough for mine."
So pa said: "Stop your kidding
Buy the Big Loaf for a dime."
Now they call me Schulze Boy
Down at the grocery store;
They know just what I want
When I come in the door.
For breakfast, dinner, supper,
It's Schulze's bread for mine.
My ma said: "It's a good thing
They are baking all the time."

NOTES

1. For the best technical description of the original plant see" "The New Schulze Bread Palace," Bakers Weekly, 32(12 December 1914):41-48.

2. "New Schulze Bakery," Baker's Helper, 28(December 1914):1422.

3. Hazel Kyrk, The American Baking Industry, 1849-1923. As Shown In Census Reports, 1925; W.E. Long, "The Advantages of Advertising For The Bakery," Bakers Weekly, 22(14 December 1912);25.

4. "Paul Schulze," Clarke Publishing Company, Chicago: Pictorial and Biographical, 1912

5. Business history assembled from mentions in "Happenings In the World of Dough," and news columns in Baker's Helper and Bakers Weekly, 1900-1925.

6. "More Than Two Thousand Progressive Bakers Are Using The Schulze Advertising Service," Bakers Review, 41(October 1920): 94.

7. "The Schulze Baking Company Enlarging," Bakers Helper, 18(March 1904): 267.

8. "Nominations for Officers," Baker's Helper, 25(October 1910): 1131.

9. Paul Schulze, "The President's Address,"in Fourteenth Annual Convention: National Association of Master Bakers, Held at Coates House, Kansas City, MO., August 22,23,24,25, 1911, 1911.

10. "Echoes of President Schulze's Kansas City Speech," 18(8 September 1911); 58, 64.Bakers Weekly; "Bakery Bread and Housewives," Baker's Helper, 25(October 1911); 1102.

11. New York Times, 24, 25 August 1914.

12. New York World, quoted in "Echoes of President Schulze's," p. 64.

13. "The Housewife Hits Back," Baker's Helper, 25(November 1911): 1260.

14. "Making Bakeries Clean Up," Baker's Helper, 25(March 1911): 510.

15. "Chicago Bakeries," Baker's Helper, 25(May 1911): 590.

16. Chicago Tribune, 11 April 1915.

17. Chicago Tribune, 10 November 1915.

18. "The New Schulze Bread Palace," Bakers Weekly, 32(12 December 1914):41-8.

19. "Chicago Letter," Bakers Weekly, 20(20 April 1912): 28.

20. OC Miessler, "The Automovile in the Bakery Field," Baker's Helper, 31(October 1917): 1030-1032.

21. Paul Schulze, "Methods of Selling Bakery Products," Baker's Helper, 26(October 1912): 1199-1200.

22. "Ward-Mackey Co.'s New Plant," Baker's Helper, 16(August 1902):750-751.

23. CM Barthberger,"Modern Construction of Bakery Buildings," Baker's Helper, 22(October 1908); 1023-1026.

24. Rudolph Markgraf, "Construction of Baking Plants," Baker's Helper, 19(November 1905): 1138-1139.

25. "What Some Bakers Do," Baker's Helper, 26(December, 1912): 1422.

26. "Happenings In the World of Dough," Bakers Weekly, 25(29 Mar. 1913);26.

27. "Building Department," The Economist, 41(12 June 1909): 1047.

28. "The Bakery Beautiful," Baker's Helper, 29(January 1915): 68.

29. "A Building's Advertising Value," Baker's Helper, 29(May 1915): 494.

30. Chicago Building Permit Department, Nos. 32555, File 98886; 17805-W-216.

31. "Happenings In The World of Dough," Bakers Weekly, 16(25 December 1915): 27; "New Home of Wagner Baking Co.," Bakers Weekly, 17(3 May 1916): 39; "John Ahlschlager," Bakers Weekly, 16(7 August 1915): 37.

32. "A Motion Picture Cathedral," Through The Ages, 5(November 1927):7-13.

33. "Trade Notes," Bakers Review, 25(May 1912): 104.

34. "The New Schulze Bread Palace," p. 46.

35. Paul Schulze, "Striving for A City Beautiful, Chicago Visitor, (February 1934): 26-27.

36. Paul Schulze, "Business Personality As An Asset, The Character of the Organization Behind Quality," Bakers Weekly, 17(13 May 1916): 37-38, 44.

37. "Opening of the Schulze Plant, Chicago," Bakers Weekly, 15(17 April 1915): 53; "A Bakery Boost in Rhyme," Baker's Helper, 29(May 1915): 514; Chicago Tribune, 11 April 1915.

38. "Chicago Ad Men Visit Schulze Bakery," Bakers Weekly, 17(26 February 1916): 24.

39. Chicago Tribune, 3, 10, 17, 25 November 1915.

40. Chicago Tribune, 17 March 1915.

41. "Freihofer Takes Over Schulze," Bakers Review, 43(October 1921): 60; "Philadelphia Firm Buys Schulze Baking Company," Chicago Journal of Commerce and Daily Financial Times, 28 September 1921; "Notes and Comments," Bakers Review, 42(February 1921): 79; Paul A. Melinc, "The Rise of Interstate Bakeries," Baking Industry, 18 June 1955.

Ser. No. 77,092. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed May 4, 1914.

PRINCE HENRY RYE

No claim is made for the word "Rye."
Particular description of goods—Bread.
Claims use since June 10, 1909.

Ser. No. 86,679. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed July 19, 1916.

Particular description of goods—Cake and Bread.
Claims use since May 1, 1916.

Ser. No. 93,750. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Mar. 20, 1916.

SCHULZE
TATO
BREAD

The name "Schulze" and the word "Bread" are disclaimed as parts of features of the trade-mark.
Particular description of goods—Bread.
Claims use since Feb. 25, 1916.

Ser. No. 78,889. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed June 6, 1914.

Particular description of goods—Bread.
Claims use since May 18, 1914.

Ser. No. 82,005. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Jan. 7, 1916.

Bran Nutrine

The word "Bran" is disclaimed except in association with the pseudo word "Nutrine."
Particular description of goods—Bread.
Claims use since Dec. 30, 1915.

No. 4.]

Ser. No. 82,052. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Jan. 10, 1916.

Bran-O-Wheat

Particular description of goods—Bread.
Claims use since Jan. 5, 1916.

Ser. No. 62,512. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Mar. 20, 1912.

BUTTER
NUT

Particular description of goods—Bread.
Claims use since 1902.

Ser. No. 77,395. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Apr. 20, 1914.

Particular description of goods—Bread.
Claims use since Nov. 25, 1913.

Ser. No. 76,191. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Mar. 5, 1914.

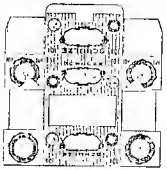
BIG DANDY

Particular description of goods.—Bread.
Claims use since May, 1908.

Ser. No. 21,205. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed Sept. 11, 1914.

Consists of a gem-like design in blue.
Particular description of goods.—Bread.
Claims use since prior to May, 1901.

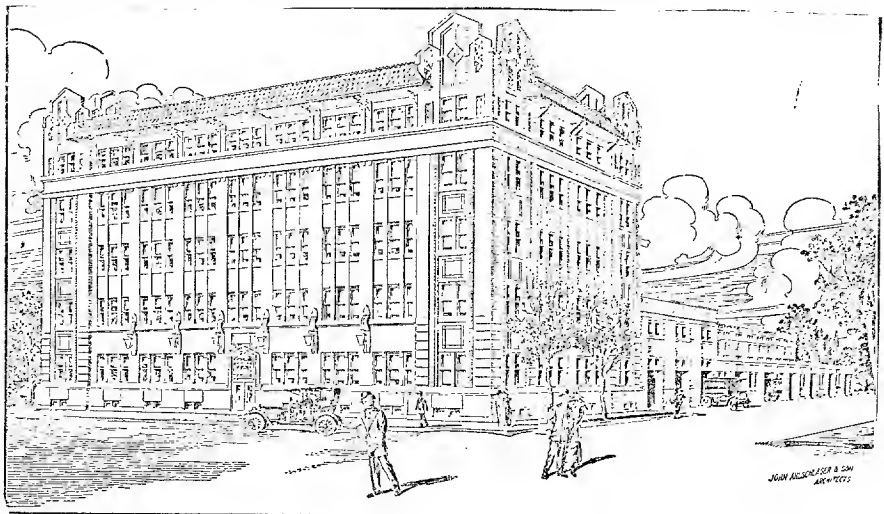
Ser. No. 96,678. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed July 19, 1916.



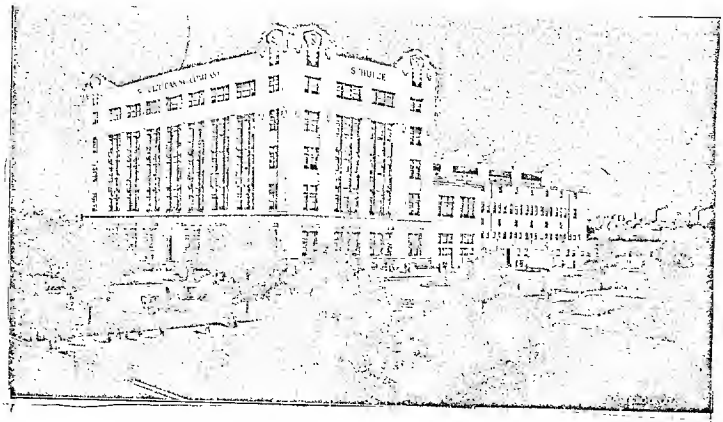
No claim of exclusive right is made to the representation of a cartoon, but to the term "Lily" appearing in the drawing.
Particular description of goods.—Cake.
Claims use since May 1, 1916.

Ser. No 87,570. (CLASS 46. FOODS AND INGREDIENTS OF FOODS.) SCHULZE BAKING COMPANY, Chicago, Ill. Filed June 24, 1915.

Particular description of goods.—Cake in Bulk or Meat Form and Which Calls for Cutting Into Relatively Small Pieces or Slices for Consumption.
Claims use since June 7, 1915.



Initial building plan from: Bakers Weekly, 24(15 February 1913): 28.



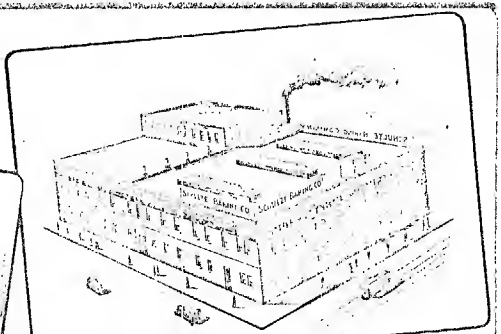
Final Building Plan from: Bakers Weekly, 32(12 December 1914);41.

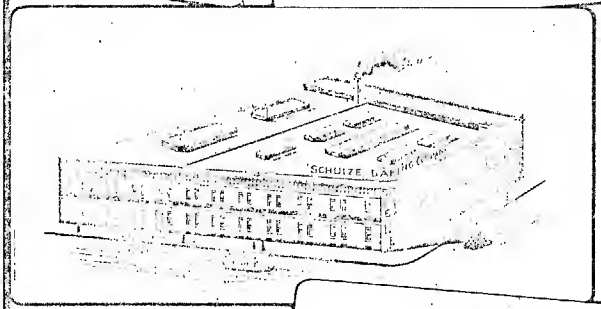
Telling the Story of a Big Success

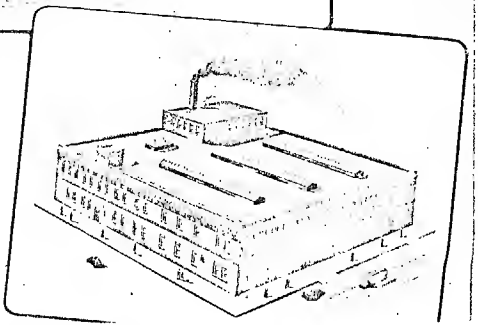
Reproduction of full page advertisement:
Chicago Tribune, 3 November 1915

Schulze Baking Company Item: 8 Page: 20

Chicago Tribune, 11 April 1915







The Schulze Bakeries.

The Schulze baking business in Chicago was begun in 1891, on the first floor of one of the buildings shown in the left corner above, and for several years was carried on in the same premises, occupying about 1,100 square feet of floor space. The photograph shown was taken in 1897, when the business required space above the store, an additional store room, and a bakery building in the rear. Now the manufacturing is done in four bakeries, three of which are shown above. In the four plants floor space of over 261,000 square feet is occupied. This year a fine modern four-story bakery plant will be erected on a lot covering an area of 3½ acres.

9. Major Bibliographical References

Baker's Helper, 1900-1925;

Bakers Weekly, 1900-1925,

10. Geographical Data

Acreage of nominated property 2.2 acres

Quadrangle name Jackson Park

Quadrangle scale 1:24,000 7.5 minutes

UMT References

	Zone	Easting	Northing
A	16	448100	4627040
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification Lot 7 in Assessor's Division of North 5 Acres of South 10 acres of the West 1/3 of the S.W. ¼ of the S.W.¼ of Section 10, Township 38 North, Range 14, East of 3rd P.M. ALSO: Lots 15 through 26, both inclusive, and Lot 39 (except the West 161 feet thereof) in

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
John E. Wheeler's Subdivision of 5 Acres in S.W. Cor. Sec. 10, Township 38 North, Range 14, East of the 3rd P.M.			
state	code	county	code

11. Form Prepared By

name/title	Daniel M. Bluestone		
organization	University of Chicago	date	21 June 1982
street & number	5475 Ridgewood Court	telephone	312-752-3437
city or town	Chicago	state	Illinois

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature David Kenney

title Director date 9/24/82

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

NOV 16 1982

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places during the week beginning November 7 and ending November 13, 1982. For further information call (202) 272-3504.

STATE, County, Vicinity, Property, Address, (date listed)

CALIFORNIA, Orange County, Santa Ana, Santa Ana City Hall, 217 N. Main St. (11/10/82)
CALIFORNIA, Orange County, Santa Ana, Wright, George L., House, 831 N. Minter St. (11/12/82)
CALIFORNIA, Siskiyou County, Dunsmuir, Dunsmuir Historic Commercial District, Roughly bounded by Sacramento and Shasta Aves., Spruce and Cedar Sts. (both sides) (11/10/82)

DELAWARE, Kent County, Leipsic vicinity, Raymond Neck Historic District, N of Leipsic between Leipsic River and CR 85 (11/08/82)
DELAWARE, Kent County, Milford, Walnut Farm, Roosa Rd. (11/10/82)
DELAWARE, New Castle County, Wilmington, Grace United Methodist Church, 9th and West Sts. (11/12/82)
DELAWARE, New Castle County, Wilmington, Postles House, 1007 N. Broom St. (11/12/82)
DELAWARE, New Castle County, Wilmington, St. Hedwig's Roman Catholic Church, Linden and S. Harrison Sts. (11/12/82)

FLORIDA, Duval County, Jacksonville, Lane-Towers House, 3730 Richmond St. (11/10/82)

IDAHO, Ada County, Boise, Cole School and Gymnasium (Boise Public Schools TR), 7415 Fairview Ave. (11/08/82)
IDAHO, Ada County, Boise, Collister School (Boise Public Schools TR), 4426 Catalpa Dr. (11/08/82)
IDAHO, Ada County, Boise, Fort Street Historic District, Roughly bounded by Fort, State, 6th, and 16th Sts. (11/12/82)
IDAHO, Ada County, Boise, Franklin School (Boise Public Schools TR), 5007 Franklin Rd. (11/10/82)
IDAHO, Ada County, Boise, Garfield School (Boise Public Schools TR), 1914 Broadway Ave. (11/08/82)
IDAHO, Ada County, Boise, Longfellow School (Boise Public Schools TR), 1511 N. 9th St. (11/08/82)
IDAHO, Ada County, Boise, Lowell School (Boise Public Schools TR), 1507 N. 22nd St. (11/08/82)
IDAHO, Ada County, Boise, Pierce Park School (Boise Public Schools TR), 5015 Pierce Park Lane (11/08/82)
IDAHO, Ada County, Boise, Roosevelt School (Boise Public Schools TR), 908 E. Jefferson St. (11/08/82)
IDAHO, Ada County, Boise, Whitney School (Boise Public Schools TR), 1609 S. Owyhee St. (11/08/82)
IDAHO, Jefferson County, Annis vicinity, Scott, Josiah, House, SW of Annis (11/08/82)
IDAHO, Nez Perce County, Lewiston vicinity, Ilatwai Village Site, E of Lewiston on US 95 (11/08/82)

ILLINOIS, Cook County, Chicago, Fort Dearborn Hotel, 401 S. LaSalle St. (11/12/82)
ILLINOIS, Cook County, Chicago, Schulze Baking Company Plant, 40 E. Garfield Blvd. (11/12/82)
ILLINOIS, Jo Daviess County, East Dubuque, East Dubuque School, Montgomery Ave. (11/12/82)
ILLINOIS, Kane County, St. Charles, Hunt House, 304 Cedar Ave. (11/12/82)
ILLINOIS, McHenry County, Woodstock, Woodstock Square Historic District, Roughly bounded by Calhoun, Throop, Cass, Main, C and NW RR Tracks, and Jefferson Sts. (11/12/82)
ILLINOIS, McLean County, Bloomington, Davis, David III & IV, House, 1005 E. Jefferson (11/12/82)

INDIANA, Delaware County, Muncie vicinity, Jump, Dr. Samuel Vaughn, House, SE of Muncie on IN 2 (11/12/82)